

obvious reasons, whatever legislation may be necessary for the drainage, survey, and repair of streets and highways, it should precede that which may be needed for houses erected on the same ground; and the machinery required for the one object might possibly be rendered available for the other.

As the existing Building Act, with all its imperfections, has worked well for a number of years, there is no strong necessity for its repeal or amendment at the present moment.

The committee therefore recommend, that the society should take such steps as it may deem desirable to procure the postponement of any new Building Regulation Bill until after the report of the Drainage Commission.

In conclusion, they would express their opinion of the objects the most nearly connected with the sanitary improvement of the metropolis, and the general comfort and convenience of its inhabitants. Those objects the Committee believe to be less increased solidity in buildings, than better supplies of water, and better ventilation, in crowded neighbourhoods, with facilities for constructing efficient drains at a cheap rate—objects not to be attained by throwing the entire onus upon builders or landlords, but by works executed, in part, at the public expense, the payment for which should be spread over a long term of years, so that a fair share of the burden would be borne by posterity.

ON TUDOR ARCHITECTURE.

TO THE EDITOR OF THE BUILDER.

SIR,—Without seeking to decry the merits of the classical styles of architecture, and far from wishing to claim an undue importance for a particular style, it must yet be admitted that the Tudor, or as it may be emphatically called the Old English, style of building is adapted for every variety of structure, from the humble gate-lodge to the stately palace. It has also the advantage of belonging to the soil, whereas the other styles are importations. In the Tudor, one is not fettered, as in classical styles, by the necessity of windows and other features ranging in cold and formal propriety, nor is uniformity, so essentially an element of beauty in those styles, necessary here. It is not hence to be inferred that a gothic building should not be regular—on the contrary, there is always a certain charm, more especially to the general observer, in a regular design, if not too stiff, whatever may be the style, and whilst we should guard against the affectation of an irregular outline, when only produced from caprice, it must be confessed that, when it arises from circumstances, and it is judiciously composed, the effect is very pleasing; and herein the Old English style has an advantage over others, inasmuch as it admits of such irregularity. It brings also into notice many features which, in the classic styles, are studiously attempted to be kept out of sight, often, it must be confessed, with want of success. Thus, where the imitators of the Grecian style flatten the roof, or conceal it behind an overwhelming attic, the Old English builder brought it boldly into view, giving it a lofty pitch, adorning it with ornamental ridges, and causing to spring from it the tall and slender chimney shafts, charming the eye by the diversity of their forms, joining usefulness to beauty, and putting to shame the pigmy garden-pots which are stuck upon modern roofs, and which generally require some metal tubes of monstrous design to cure the defects of smokeiness. In an imitation of a classical building, we seldom see more than a repetition of formal windows, as large for a closet as for a room; or if much more is attempted by way of design, the wall is broken by "thin slices of pilasters," or more ambitiously by half-columns, which do not always occupy in a facade the position which an ancient architect would give them: thus I have seen the centre of a new square composed with four meagre pilasters placed between two half-columns on each side. In a Tudor building, how many varieties of windows may be introduced—here, a single light; there, a window of two, three, four, or more-bays, in each case suiting the internal arrangement. It is not necessary that a window below should have one above like it, or one at all, and *vice versa*; whilst the oriel, either overhanging or carried up from the ground, will always give a pleasing variety to a design. Then the chimneys, now springing from the roof in rich clusters or singly, now corbelled out from the face of the wall, or carried up from the basement with deep setting-off tables, and in each position appearing exactly where they should be. But the principal charm in this style, and a feature essential to the integrity of a pure Tudor design, is the gable, the natural termination of a roof, especially to one of the high pitch required by our climate, and to one who has no objection to appreciate

the beautiful old mansions of this country, but must be struck with the picturesque appearance of a building in which gables are prominent; whilst there is a very unsatisfactory look about a mansion in which none but horizontal lines appear, broken only by an embattled parapet, and with the roof perhapshipped off. The gable admits of many forms, and may be terminated by pinnacles or heraldic animals, and if windows are not required in the roof, long panels or quatrefoils, or shields with coats of arms thereon, may be aptly introduced.

As breaking the force of the wind, and adding materially to the strength of a building, gables have the advantages of usefulness joined to their pleasing effect, and as the humblest dwelling must have a roof, so it may be made picturesque by carrying up gables, and where the upper story is contained in the roof the internal arrangement is much improved by placing the windows in the gable ends.

PHILO-TUDOR.

London, June 1st, 1843.

(To be continued.)

RECTORY HOUSE, EAST CHURCH, ISLE OF SHEPPY.



SURVEY OF LONDON.

At a meeting of the surveyors of the metropolis, held on Tuesday last, at the Gray's-Inn Coffee-house, at which the injustice of employing a military staff for the execution of the survey of London and suburbs, in preference to educated and responsible men of the civil profession, was fully discussed, it was resolved that an association of surveyors be formed for the purpose of proposing to contract with Government for the execution of the work. The meeting was adjourned until that day week, Tuesday the 13th instant, at three o'clock, p.m., when measures will be finally arranged in fulfilment of the views of the meeting.

Communications may be addressed to the hon. secretaries, J. Bailey Deaton, Gray's-Inn; and J. O. Browne, Farnival's-Inn. Gray's-Inn Coffee-house.

CARPENTERS' BENEVOLENT INSTITUTION.—EXCURSION TO BASINGSTOKE.

On Whit-Monday, as we had already apprized our readers of the intention, the above-named excursion took place, with a view to the benefit of the funds of the Carpenters' Benevolent Institution. About eighty to a hundred of the friends and members of the institution availed themselves of the occasion to secure the enjoyment of the day and to promote, at the same time, the good cause. The only regrets were as to the showery character of the day and the paucity of numbers in attendance; but we find all similar societies suffering just now, and no doubt from the same cause—the general depression of business.

ROYAL COMMISSION OF FINE ARTS.

Her Majesty's Commissioners hereby give notice:—

1. That whereas various statues in bronze and in marble, of British sovereigns and illustrious personages, will be required for the decoration of the new palace at Westminster, artists are invited to send models to be exhibited for the purpose of assisting the Commissioners in the selection of Sculptors to be employed.
2. The models are to be sent in the course of the first week in June, 1844, to a place of exhibition hereafter to be appointed.
3. The specimen or specimens, not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years prior to the date of this notice.
4. The works may be ideal or portrait statues, or groups, busts or reliefs. The sub-

jects are left to the choice of the artists. The materials are to be such as are commonly used for models and casts. The dimensions are to be on the scale of an erect human figure, not less than three nor more than six feet.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the secretary on or before the 15th of March, 1844.

By command of the Commissioners,
May 26. C. L. EASTLAKE, Secretary.

WATERMEN'S AND LIGHTER MEN'S ALMSHOUSES.

THESE almshouses are situate at Penge, near to the Croydon Railroad, in a delightful and very healthy situation, and there are forty-two houses finished in the Elizabethan style in white brick faced with stone, and are most ornamental to the neighbourhood. The houses are all occupied by old watermen and their wives or widows. The Watermen's Company are not able to allow the inmates at present more than 5s. per week for married persons, and 3s. 6d. for single men and widows, beside their accommodation of coals; but they hope, as soon as they shall have paid off all their debts on the building account, to be able to afford some additional comforts to the poor inmates.

SEVERN NAVIGATION IMPROVEMENT.

A SPECIAL meeting of the Commissioners was held on the 24th ult., J. Benbow, Esq., in the chair, for the consideration of various important matters in connection with the works: twenty Commissioners were present. The reports of the Committees of Works and Finance were read: the first stated that the eminent contractors, Messrs. Grissell & Peto, had offered to execute the whole of the works for 139,850l., and the Committee recommended the acceptance of their contract, as being far more safe and likely to be efficiently performed than by dividing the work into several contracts; the other report briefly recited the circumstances attending the Staffordshire and Worcestershire Canal Company's obtaining their Act for advancing money towards the Severn improvement, and went on to shew that, in consequence of certain liabilities which had already been incurred by the commission, the total amount of the works would exceed the sum specified in the Act, and that therefore it would be necessary to apply to Parliament for power to raise a further sum of 30,000l. The liabilities alluded to were: Expenses of obtaining the Act, 12,690l.; purchase of land, 10,000l.; interest, 6,000l.; management and